



TWS ARTLINE

MARCH 2024



PRESIDENT'S GREETINGS

Well, the weather gave us plenty of practice mixing our grays this January and February. Do you remember or still use Winsor Newton's Payne's Gray and Davy's Gray? They used to be staples for me. However, years of classes with Margaret Roseman convinced me to make my own grays with combinations of various reds, blues, and yellows.

Have you ever wondered about the correct spelling of gray (grey)? I do, so I am looking it up as I type. Here goes. According to Merriam-Webster: "Gray and grey are both common spellings of the color between black and white. Gray is more frequent in American English, whereas grey is more common in British English." So there we have it. I was always self-conscious of spelling it wrong. Problem solved.

I hope you've filled out your membership renewal. (If not, you can still do so, with the added cost of just a slight late fee!) We need to know our membership numbers because we have quite a few people who would like to join TWS. Also, we need correct, current information on our members – emails, phone numbers, addresses, so that you'll receive all the news about workshops, shows, meetings, etc. in a timely fashion. I realize that it seems redundant to fill out the form if nothing has changed for you, but that is how we link you with your payment. If you have any questions, please

email Dawna Haywood, our Membership Chair, at udderqueen47@gmail.com.

Here goes the "Volunteer Rant" again. TWS needs YOU to survive! I am the current President, but I didn't sign up FOR THE REST OF MY LIFE! (lol) The role has been interesting and, dare I say, enjoyable. It's been great to meet new people and establish new friendships at this stage. My mentors, Margaret Roseman, Nancy Newman, and Carolyne Pascoe have been a font of information and support. They have had leadership roles in TWS for most of their adult lives, but it's too late for me to rack up that kind of a service record, so a Vice-President is needed now!

In the past two years, we've had wonderful members who have stepped up to chair Membership, Workshop, Website, Publicity, Programs, and Graphic committees, to name a few. As well as a Vice-President, we still need a Show Chairperson, a Secretary and a Social Co-chair.

Wendy Marsh, our beloved and respected current Secretary, will be stepping down after the AGM meeting in April, due to significant family and professional obligations. We will miss her deeply. Wendy will be happy to guide the new Secretary in the preparations for the 2025 AGM when the time comes. If you are interested in this position or want to know the exact job description, please let me know.

Mona Kleperis, who has been the Social Co-Chair (along with Sherrill Girard), is also stepping down. Mona's culinary and catering expertise were evident at show openings and the Holiday party. She went above and beyond every time! Mona's generous volunteering contributions will be sorely missed. Thank you, Mona!

Finally, the 40th anniversary is coming up in 2025, and yes, it's a BIG DEAL. TWS would like to celebrate the occasion, so put on your thinking caps and email your ideas to me or any of the executive. See you on Zoom for our March meeting and in person at the AGM in April and at Spring Aquavision 2024!

- Jody Fuller

WHERE DRAWING, PAINTING AND ARCHITECTURE MEET

by Beth Parker



When Lawrence Kavanagh's initial inquiry for membership in TWS went unanswered for almost two years (it had accidentally landed in a spam file), he figured the TWS was full up.

"I eventually got a call from Margaret and I was immediately admitted," he says with a laugh. "It was a technical glitch. They were very apologetic!"

Before joining TWS in 2016, Larry (his nickname from an early age) carefully researched what other artists' societies offered. He'd built a successful career as an architect, conservation architect, project manager, and, in 2007, a partner in his own firm. But as a self-taught painter, Larry felt it was time to return to something he loved as much as designing buildings – watercolours.

"I liked what TWS offered in terms of growth - workshops, programs and shows – so I sent in an application," he says.

On acceptance as a member, Larry immediately dived in as a volunteer, helping out during his first TWS juried show. Shortly afterward, the (then) president, Eleanor Lowden, encouraged him to get even more involved. By the fall, Larry was Show Chair, organizing the shows and using his project management skills to make the process easier and more efficient in hopes of attracting more submissions.

"Although I was a new member," he recalls, "getting involved quickly was one of the best things that could have happened. As Show Chair, I got to know a lot of members very quickly. To this day, I still know most of the members or recognize their painting style, and because of that, I can connect the painting to the artist. It's just one of the great benefits of volunteering."

TWS opened up a whole world of learning for Larry, even though he'd been drawing, painting, and creating designs most of his life. Larry was born in Kitchener, but his family moved to Toronto in 1959 when he was three because his father, a brewmaster, assumed management of the new Carling O'Keefe Brewery plant. His mother was an oil painter, but with eight children, she didn't have much time to paint (surprisingly!). However, she bought Larry a watercolour set when he was twelve. By the time Larry finished high school at St. Michael's College School, his abilities in both math and drawing led him to architecture school.

While studying at the School of Architecture, University of Toronto, Larry still found time to paint. By 1979, he was exhibiting at the Toronto Outdoor Art Fair and a gallery in the former Eaton College Street store. Captivated by J.M.W. Turner, he loved the way Turner used bold colour and wasn't afraid to experiment with different



techniques and surfaces. TWS members familiar with Larry's use of Yupo paper as a substrate will see a connection here!

Various influences along the way informed Larry's art and subject matter. "Larry's work," says Nancy Newman, interim TWS Show Chair, "often includes an architectural element. His work interprets the landscape in vibrant, confident strokes." His exposure to other watercolour painters in the TWS, along with encouragement and critiques from members, especially from Eleanor, have had a big impact on his exploration of bolder colours and broader paint strokes. He finds that a welcome relief from the detailed technical drawing he does as an architect!

In his mid-40s, Larry signed up for theological courses at the University of St. Michael's College, in conjunction with St Augustine's Seminary. He found the subject matter so interesting and challenging that he went on to get his master's degree. "Those studies led to a lifelong pursuit of theology that informs my life and my painting," he says.

Another major influence is a century-old family cottage property on Baptiste Lake near Bancroft. "For over 50 years, I have filled numerous sketchbooks and created dozens of paintings based on views from the shore, on the roadways, in my kayak and canoe," says Larry. "The place is a never-ending inspiration to me to draw and paint and enjoy creation."

Looking ahead, Larry wants to find time to paint more, hopefully sell more paintings, and try different mediums. A couple of years ago, his daughter (one of three children) set him up with a website, resulting in a few paintings being sold. As his architectural practice begins to wind down, he recently moved his painting paraphernalia from his basement into his architectural studio, which he'd converted from an attached garage when he set up his firm, IPM Architecture Inc.

Larry also continues to volunteer as much as he can. He's been a demonstrator, which he says is "ideal" for him, given that "I love to paint, and I love to talk". He continues to assist with the TWS shows as a framing advisor, recommending appropriate framing for juried shows and checking in-coming art.

"I've learned so much from the TWS members and continue to do so," he says. "The people in TWS are wonderful. And most of all, I want to paint more."

Larry is a TWS signature member and an award-winner for the Best First Time Entry (TWS). He has also received two Awards of Merit (TWS) and has participated in several TWS Aquavision Juried Exhibitions. He won Best Watercolour in the Arts Etobicoke Annual Art Show in 1983.

You can see Larry's work and learn more about him at: lawrencekavanaghart.com

HOLIDAY PARTY



TWS members launched the Holiday Season with a jolly party in the Burgundy Room on December 13th, 2023. Our social committee produced a beautiful table of delicious treats. Two painting teams, headed by **Adam CX** and **Larry Kavanagh**, produced co-operative “masterpieces.” After careful appreciation of the miniatures on display, members voted to award first prize to **Kumar Samaranayake**, second prize to **Angela Cluer** and third prize to **Nancy Newman**. Free raffle tickets were handed out to everyone on arrival and some thirty winners of the draw were able to chose from an enticing selection of art supplies and books on art. The winner of the Grand Prize – a year’s free membership in TWS – was **Ghazaleh Naderian**.

PROGRAMS

by Angela Cluer

January 10th: **Joanne Poluch**

Joanne is an art consultant and an enthusiastic champion of the arts. She coaches and mentors artists and she is an expert on art marketing. Her training and business experience have provided her with knowledge of the business practices required for today's changing art environment. Joanne's talk dealt with two issues: gallery representation and jurying.

The past two years have been challenging for galleries, Joanne noted, what with high interest rates, economic volatility and saturation of artists. (Some galleries receive over 100 submissions a week.) Most galleries are both online and bricks and mortar. Younger buyers are purchasing online. Gallery owners view art as a commodity and very few are willing to take on unknown artists. As well, a lot of galleries don't accept watercolours. They do look for a consistency in style, theme and colour choice. Joanne said that painting a series (10 to 15 pieces) would be a good start for trying to get a gallery's attention.

She suggested researching ten galleries, then looking at their social media, going to their exhibits and understanding their mission statement. Be respectful, she cautioned us, and make sure you have an effective presence on social media. Once you receive a contract, read it carefully and price your work according to the market.

The following website lists galleries that are accepting submissions:

<https://www.circusliving.com/articles/art-galleries-in-canada-accepting-artist-submissions>

On the subject of jurying, Joanne said a juror should not have a strong bias. Open mindedness is key. If a juried show has a theme, the jurors look for artists who paint to the theme of the call. So give yourself time to read the requirements, and ask questions for clarification. Get a neutral person to look at your work for an unbiased critique. When submitting to a jury, put in as many paintings as possible, making sure that they are unique and also consistent in style, colour and technique.

Consider the hundreds of paintings entered, think about how you can stand out, take risks! And finally ask for feedback from a juror.

In the question and answer session following Joanne's talk, there was lots of discussion around framing, such as cold wax process, fixative sprays and stretching paper over canvas. There is no perfect solution. Interestingly, Joanne said the size of your painting is not a consideration in jurying.

Joanne's website is: remarqueartconsulting.ca



February 14th: **Sarah Yeoman**

Sarah is a signature member of the American Watercolor Society and was a faculty member for the 2018 Plein Air Convention in Santa Fe. After 40 years of paddling, exploring and painting in the Adirondacks of upstate NY, she is most at home in the woods and on the water. Sarah is much sought after as a workshop instructor, having taught *plein air* classes in Tuscany for the last five years, as well as conducting many workshops throughout the US and Canada. Sarah has been teaching classes in her Delaware studio for ten years.

Sarah's demo for the TWS made it clear that she is a big proponent of a limited palette. Compositional and colour issues are worked out early. Grey scale markers are used for a value study. Then colour studies help her decide what colours she's going to use, resulting in a harmonious palette.

In the actual painting, Sarah works wet-in-wet with the first light wash. For the second wash, she uses the same pigments as in the first wash but more concentrated versions, with deeper values. The painting plan is about warm colours next to cool. Throughout the painting she is pushing and pulling the colour on the paper. Sarah describes the push and pull technique as a somewhat sculptural process. (She previously worked in metal sculpture.) She'll lift colour with both her fingernails and brushes.

At the end she lightly sprayed the painting with water and floated some cobalt blue on it for a unifying glaze.

Sarah teaches at lakeplacidarts.org and her website is www.sarahyeoman.com



Upcoming Programs

March 13th, 2024: **David Becker** TWSA, on Zoom

David is the author of *Watercolor Composition Made Easy* and *How to Sketch with Watercolor*. He has had articles published in *International Artist Magazine* and in *Watercolor Magic*. He has reached signature status in the Transparent Watercolor Society of America, and has won numerous awards for his work from watercolour societies. David works in many mediums but he is mostly recognized for his watercolour scenes of Chicago. www.beckerart.net

April 10, 2024: In-Person **TWS Annual General Meeting** in the Burgundy Room at Memorial Hall, 5110 Yonge Street. See Carolyn's articles in this issue about the attractions of the AGM.

May 8, 2024: TWS member **Sherrill Girard**, an in-person meeting in the Burgundy Room at Memorial Hall at 5110 Yonge.

Sherrill, a CSPWC member, is a visual artist and instructor, working in the mediums of watercolour, mixed media, and photography. Her vivid, luminous watercolours grace homes and galleries around the world. Her work has garnered many awards and has been featured in many publications. Sherrill has participated in numerous juried, group and solo shows, both national and international, and has had a long career teaching classes, giving workshops and demonstrations, speaking and jurying for groups in Quebec, Ontario, and Japan.

Google Sherrill's name to find several websites featuring her work.

June 12th, 2024: **Brent Laycock**, on Zoom

The subject matter for much of Brent's work comes from mountain, foothill, prairie and parkland landscapes near his home in Calgary. Much of his landscape painting expresses his love of the panoramic expanse of earth and sky which he develops into lyrical compositions. Brent has held many solo exhibitions across Canada and the USA and has participated in numerous juried group shows that have toured Canada, the USA, Mexico, Europe and Japan. He is a member of the Alberta Society of Artists, the Canadian Society of Painters in Water Colour, the Society of Canadian Artists, and the Royal Canadian Academy of Art. <https://brentlaycock.com/>

ANNUAL GENERAL MEETING - APRIL 10TH, 2024

IN PERSON AT THE NORTH YORK CIVIC CENTRE BURGUNDY ROOM AT 7:30PM

Honouring Our New and Current Members and Our Volunteers and Celebrating The Joy of Watercolour Painting

This will be our first Annual General Meeting in four years that is in person.

All members who joined TWS in the last four years, plus all other members, are encouraged to come and meet their Executive and each other. Meeting new members is of great importance. It is always good to put a face to a name.

Various Executive members will bring one of their favourite paintings to share with the membership in a TWS pop-up art show.

At the Annual General Meeting we will hear the reports of the President and the Treasurer and see the slate of members who will form the Executive for our 40th anniversary year. There will be time to ask questions and bring up ideas to help TWS celebrate our anniversary. Motions can be made and voted on by the membership.

Other business will be discussed as pertinent for going forward. Send your suggestions and questions to President Jody Fuller now.

We also will show some highlights of our past 39 years in pictures and scrap-books and maybe a short video (if time permits).

During the break there will be coffee and water available and maybe some sweets to enjoy. (More details later!) You will have time to talk to friends and new members, while looking at the art in the room and pictures and scrapbooks from the past.

After the break the Annual Awards will be given out by Carolyne Pascoe, TWS Awards Chair. (See the following info about awards)

At the end of the meeting there will be a draw for three baskets of art supplies provided by TWS. You must be present to receive these prizes.

Let us all make this a special AGM!!!!

More details will be sent to you in the next month.

TWS AWARDS 2024

Our Annual General Meeting is an opportunity to support fellow members who will be honoured with a variety of Awards.

Members who have been juried into six annual shows will be honoured with their **Signature Membership**. Members who have been juried into 15 shows will receive their **Bronze Level of Distinction** - Signature Membership; those who have been juried into 25 shows will receive their **Silver Level of Distinction** - Signature Membership and those who have been juried into 35 shows will receive their **Gold Level of Distinction** -- Signature Membership. (A Platinum trophy is awarded to anyone who has been juried into 50 juried shows.)

We will also honour our new Lifetime Members (85 years of age) and any new 25-year Members and 35-year Members.

The AGM is also a time where we honour our volunteers who are so necessary to make this organization run smoothly. The Volunteer of the Year Award will be presented, as well as

other awards for Significant Contribution to the group. At the AGM we will also honour our retiring Executive members and welcome new Executive members to the slate. All award recipients will be notified in the next month.

Hope everyone will enjoy meeting their fellow members at the AGM!

- Carlyne Pascoe, Director, Awards Chair

Below are some archival photos from Awards presentations in the past.



WORKSHOPS

by Beth Parker

January 20th: Painting Winter Landscapes from the Warmth of our Homes!

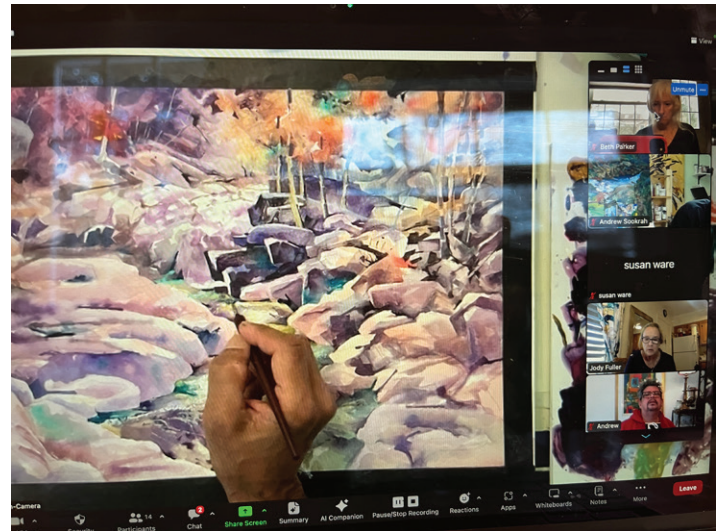
On a cold, wintery January afternoon, 14 TWS artists gathered online for a workshop, joining us from as far away as Florida and Muskoka! Presenter **Andrew Cheddie Sookrah** is a wonderful instructor as well as a huge talent as a painter. A professional artist, he is an elected member of the Canadian Society of Painters in Water Colour, the Society of Canadian Artists, the Ontario Society of Artists, and the Portrait Society of Canada. He conducts workshops and teaches painting at various institutions including McMichael Canadian Art Collection, Richmond Hill Art School and The Lodge on Amherst.

The focus of our workshop was “Winter Landscapes in Acrylic on Paper or Watercolour Canvas.” This was one of the few times that acrylics were featured, and it worked out beautifully.

Those of us who chose to paint with watercolour found that all the same principles applied (except adding white at the end!). The reference photo, frozen Ragged Falls in Algonquin Park, was daunting at first. But with Andrew’s guidance, we all rose to the challenge. Andrew demonstrated beautiful washes on the paper, and gradually built up shadows and light using a limited palette and emphasizing the shapes of ice and snow.

“Not only did I learn a lot, Andrew brought me out of my comfort zone, replacing my subdued palette with a palette of happy vibrant colours,” wrote Margaret Richards. And Melinda Calway noted: “Andrew has a

way of sharing his skills and information that is easily understood by all. If you ever have an opportunity to learn with him jump at it!”



February 24th: Fabulous Florals

Not only are flowers fabulous, but so is the instructor, **Margaret Roseman**. The workshop was sold out two weeks before it took place. Watch for a report in our next *Artline*.



A BRUSH WITH MEMORY: OUR NAHANNI ADVENTURE

by Doug Geldart

It seems like it was just last year, but it was in 2014 that I took my sons, Neil and Alan, on an excursion on the Nahanni River in the Northwest Territories. Our expedition group consisted of three excellent guides and nine guests. During our trip, I did several *plein air* watercolours. In the first one, the tranquility of the river at base camp was the perfect counterpoint to what lay beyond.



Our first two nights at base camp allowed us to explore the forests via trails made of wooden planks. As we approached Virginia Falls, the roar became deafening. We gazed down into the maw of the falls, where water ruptured skyward. I subsequently did a studio painting of the towering rocks and cascading water.

Each day we were mesmerized by the grandeur of the river and canyons of stone. The weather ranged from sunny and warm, to deluges of rain, pervasive fog and back to sunshine. At Hell's Gate, we stayed two nights during periodic heavy rains, and watched the surging river rise three feet while a constant parade of massive trees floated down and around the bend.



Just before we set out in the morning, the crack of falling rock from the vertical cliffs added to the excitement and trepidation of negotiating the river bend. An eddy caught Alan and me in our canoe, so we were left behind as all the rafts were swept downriver. As we struggled to break free of the eddy, a massive boil of water erupted beneath us. We capsized and were drawn back into the eddy. (The painting here is my recollection of that moment.)



Alan made it to shore and scampered over the stone scree to find a raft. Meanwhile, I was trying to hang onto the canoe. Realizing the impossibility of reaching shore with it, I abandoned it and watched it drift around the corner. After I made it to shore, one of our guides eventually came around in a raft. I jumped in and we continued down the river into fog. When we reached the abandoned canoe, it was hoisted onto one of the rafts and we tried to stay warm.

Treats along the river included dipping into the natural hot springs, side excursions into valleys to discover water falls, and, of course, meeting up with some of the river spirits along the way!

HERO OR VILLAIN?

by Beth Parker

In 1790, a civil engineer came to London and worked for a time in the Tower of London. Although he was trained in surveying and mapping, the man was more interested in using a brush than his drafting tools to create a representation of a scene. So, eventually, he changed to a career in art, both as a painter and teacher. He mostly loved creating atmospheric landscapes, using coastal locations, beaches, woods, and waterfalls.

Watercolour painting was very trendy at the time, and our painter soon became one of the most fashionable drawing masters of the day. Well-to-do parents sent their children to his classes to learn the basics. He also delivered art lectures to adults, urging students to paint what they felt, not what they saw.

Sadly, most art lovers at the time praised his teaching ability, not his painting skills. His early work won some attention, but when listed in the Dictionary of National Biography, his work was described as art that had “degenerated into mannerism.” (Ouch!)

Undaunted, our engineer-turned-artist continued teaching, painting, and experimenting with painting techniques. For example, to capture sunlight and atmosphere in his art, he developed a method he called dragging, where he used a piece of bread to create a watery flow of colour across the paper. He also split the hairs of a brush to create foliage and pull colour across the page to give texture to his foregrounds.

One day our artist decided to solve a common problem of the day: depicting the colour grey. At the time, it was common to paint dusky objects in watered-down shades of black. The result was a dull, flat colour without any atmospheric effect. So, he mixed Prussian Blue (some say it was indigo), yellow ochre, and Crimson Lake together, which produced a bluish-grey colour, perfect for what he needed. He also encouraged his students to use the colour combination when they were mixing other colours—either to darken or to de-saturate them.

Have you guessed the name of our painter yet?

William Payne never knew that his mixture would become a commercial paint, let alone survive as a standard in our watercolour boxes. Payne died in 1830, five years before the colour was recorded and given its name: Payne's Grey.

Without a doubt, Payne was a pioneer of modern watercolour art. In 1912, Payne's Grey

was placed in the official Color Standards and Color Nomenclature book (the first industry standard), published in Washington D.C. in 1916. His colour would influence many painters with their colour mixing.

Other fun facts:

- Paint manufacturers today make Payne's Grey from ultramarine blue and black or with ultramarine and burnt sienna, which means even if you dislike Payne's Grey, it is what you are creating when you mix those colours!
- For many, using Payne's Grey is quick and easy to test your tonal composition before committing to your painting
- Because Payne was such a popular teacher some have suggested that he be thought of as the 18th century Bob Ross (the American artist who hosted the popular tv show *The Joy of Painting* from 1983 to 1994).
- Payne isn't the only artist to have his own grey named after him. Davy's Gray is named after Henry Davy, born in 1793. Davy's Gray is cooler, more neutral, and made by mixing black and white.

Call it the “marmite effect” – Payne's Grey is something you either love or hate! So, do you love Payne's Grey, or have you banned it from your palette?



Landscape by W. Payne

Editor's note: This was written before knowing that our President, Jody, would be raising the subject of grey in her message this month! So, as artists have always proved, when it comes to Payne's Grey, everyone has a story or an opinion!

THE FIRST YEAR OF THE TORONTO WATERCOLOUR SOCIETY (1985-1986)

by Carolyne Pascoe

Margaret Roseman started teaching watercolour painting at Central Technical School in 1970 and later at the Toronto School of Art. She lamented the fact that her students lacked the opportunity to display their work, to meet other artists and to see other artists' demonstrations of techniques different than her own. Among students at the Toronto School of Art were **Jody Fuller**, new to Toronto, and a former member of the Pittsburgh Watercolor Society, and **Isabel Cooper**, an experienced watercolourist wishing to introduce her daughter **Wendy Cooper** to the joy of watercolour painting. Through the vision, energy and research of these students, the name **Toronto Watercolour Society** was registered. The Society was officially started!

Within a few weeks a charter was drawn up and the organizational structure established. Margaret provided a list of her past and current students who were invited to attend the first meeting of the newly formed group. They were pleased to have 45 people attending this gathering held **on May 9th, 1985**, in a rented room at the Toronto Reference Library at Yonge and Bloor. Margaret opened the meeting, explaining the proposed organization and Jody Fuller introduced the new Executive Committee and handed out the draft Charter. Margaret was the first demonstrator, using flowers from her garden. It was announced that a show was in the works for the fall. The attendees were very impressed, and many signed up for membership that evening.



Margaret Roseman



Jody Fuller

With the help of **Alex Petricic**, who worked for the Toronto School Board and was another student from Margaret's Central Technical School class, TWS was able to rent space at Hodgson Public School for the monthly meetings. On August 8th, **Ron Piddington**, of the Frame Shoppe, gave a talk on framing and **Pauline Holancin** demonstrated a landscape painting.

The first Fall Juried Show was launched on **October 20th** and hung until **November 3rd, 1985** at the North York YMCA. The jurors were **Pat Fairhead**, **Renata Realini** and **Anthony (Tony) J. Batten**. There were 77 juried paintings exhibited and 22 of these were sold, as reported in the first newsletter in the Fall of 1985.



Isabel Cooper



Wendy Cooper

The first Weekend Workshop was held in November at the Edithvale Community Centre and was conducted by **Ron Leonard**. Other workshops that first year were instructed by **Margaret Roseman, Gerry Puley, Pauline Holancin** and **Don Fraser**.

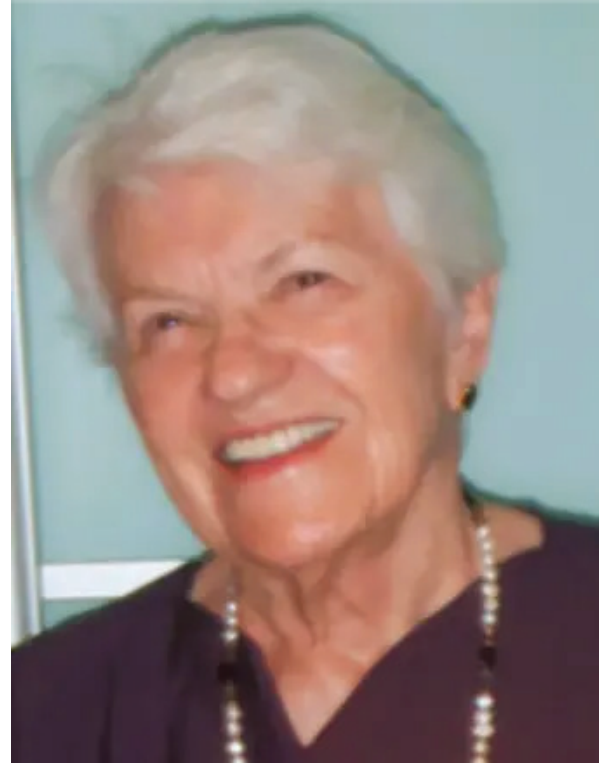
The first non-juried show, called the Artists' Choice Show, was held at the Northern District Library with the theme of "Winter in Toronto." The first Spring Show was held at the Columbus Centre from May 21st to June 6th, 1986, with **Ann Meredith Berry, John Joy** and **Bill Sherman** as jurors. The show was opened by **Andy Donato**. Once again, many paintings were sold.

By the end of 1985, TWS had grown from the eight initial founding members (who formed the first Executive) to 110 members, at which point a waiting list had to be formed because of space limitations. The 1985-86 Executive consisted of – Director: **Margaret Roseman**; President: **Jody Fuller**; V.P: **Wendy Cooper**; Sec./Treasurer: **Isabel Cooper**; Membership Chair: **Marion Brown**; Social Convenor: **Lorna Black**; Show Chair: **Bev Hagan**; Workshop Chair: **Jean Coupe**; Newsletter Editor: **Rosemary Leckie**.

I would like to acknowledge our first Historian, the late **Ann Drew-Brook**, for providing detailed notes that helped me to write this synopsis. I'd also like to thank Margaret for her input and for being our ever-tenacious, devoted Director for the past 39 years.

IN MEMORIAM: SABINA MARGARET FEELEY

by Carolyne Pascoe, Hearts and Flowers Chair



Long-time TWS members were saddened to hear of the passing of **Sabina Margaret Feely** in her 99th year on February 11th, 2024. Her funeral was held on February 20th, 2024.

Sabina joined the Toronto Watercolour Society in 1999 and would have received her 25-year membership certificate this year at our April 10th Annual General Meeting. She was awarded a Life-Time Membership when she turned 85 in 2010.

Sabina loved to travel and took part in the wonderful art trips that our former President and Director, the late Elisabeth Gibson, organized to Boston, New York, Chicago and Philadelphia.

According to the obituary in the *Toronto Star*, Sabina especially loved The Toronto Blue jays and Toronto Maple Leafs and would never miss any of their games.

She leaves her children Gordon (Haywan), Bob, Kathryn (John), Brian (Mary Jayne) and grandchildren Robyn and Spencer.

A card was sent on behalf of TWS to her family.

MEMBERS' NEWS

In the 5th international Circle Foundation for the Arts competition, **Shoshana Lock's** painting "Social Pressure" won the Artist of the Year Award for Artistic Excellence. The CFA is located in Lyon, France, and its website is <https://circle-arts.com/artists-awarded/>



Shoshana Lock, Social Pressure

Hi-Sook Barker has some workshops coming up in the summer. They are: Humber Valley Art Group - April 17th and 24th (Floral) and Southampton Art Gallery - August 7th-9th (Floral) and August 12th-14th (Landscape). For further information contact Hi-Sook by email at: hsbarkerart@yahoo.com / or call 905 420-7689

Nancy Newman was recently accepted as an Active Member of the Federation of Canadian Artists and the Toronto chapter of the FCA. (Both memberships were juried.) One of her paintings was juried into the FCA's online show. Nancy has been teaching a series of workshops for the Barrie Art Club and has demonstrated at the Banbury Art Club.

In a previous issue, we mentioned that **Ulla Djelweh** has a work in a postcard show at Toronto's First Post Office. Now Ulla reports that the show has been

Secret Postcard Society

Exhibition extended in Toronto's First Post Office Museum



We're thrilled to announce that WAAC's **Secret Postcard Society** Exhibition at Toronto's First Post Office Museum has been EXTENDED with additional new works on view until March 27.

Ulla Djelweh

extended to March 27th. Ulla says the venue, still a working post office, is a fascinating place to visit when strolling through what was known as "Muddy York".

Many members will remember Carolyne's *Artline* tribute to our long-time member, **Encarnita Gardner**, on her passing a few years ago. Encarnita's husband, John, has now published a book about walking with Encarnita (and others!) on the famous Camino de Santiago in Northern Spain. The book, *A Pilgrim's Journey*, contains many of John's beautiful photographs and some of Encarnita's paintings of the landscapes along the camino. A print copy of the book can be ordered or it can be downloaded from <https://www.blurb.ca/b/11521053-a-pilgrim-s-journey-capturing-the-camino-economy>. John's video about the camino can be viewed at <https://www.youtube.com/watch?v=yVGUVo922Us>



Encarnita Gardner



Encarnita Gardner

Sucharita Maitra's painting "Spring in Royal Ming," which was juried into a recent TWS Aquavision show, was juried into the "Why Do You Create?" exhibition at Visual Arts Mississauga in Jan - Feb, 2024.

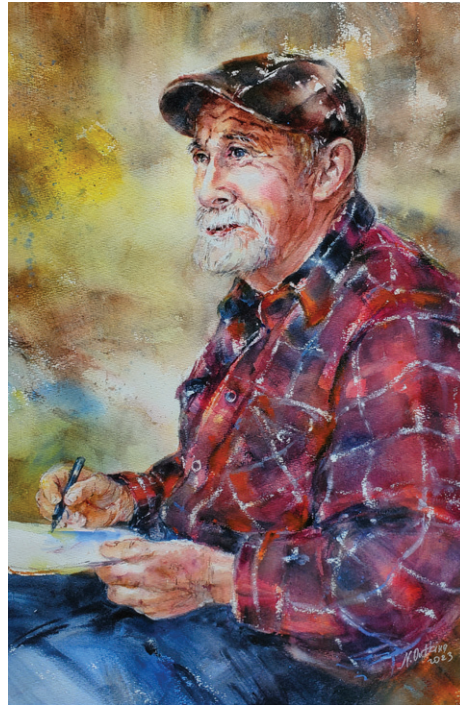
Among several accomplishments that **Natalia Outkina** has to report, her painting "Sadhu" was the only one of several Canadian submissions that was chosen for the International Watercolor Exhibition, that will take place in Cordoba, Spain, this March. Natalia will be there for the festival, March 12th-19th. Natalia's painting "Maestro" will appear in an international Watercolour Exhibition and Festival in Hanoi, Vietnam, also in March 2024. Her painting "Michele" was one of 25 Canadian artists' submissions selected for the prestigious annual exhibition Fabriano In Acquarello that will take place in April and May in Italy, and later, in Texas, USA (October 2024). Natalia will be in Bologna for the Watercolor Festival Fabriano In Acquarello on April 26th-29th. The jury of ARTBOX. PROJECT Venezia 2.0 has selected Natalia's painting "Nicole" (which won the Ralph Blefgen Award for Best Composition in our Fall Show last year) as one of the 20 semi-finalists for BIENNALE 2024.



Natalia Outkina, Sadhu



Natalia Outkina, Maestro



Natalia Outkina, Michel

Doreen Renner had six paintings selected for three different juried exhibitions during her stay in Florida. Two paintings are on exhibition with the Florida Suncoast Watercolor Society in conjunction with the International American Watercolor Society Traveling Exhibition. "Keeping Secrets" and "Love Letters" were exhibited in the Manatee Art Center Juried Exhibition.



Doreen Renner, Keeping Secrets



Doreen Renner, Love Letters

Rani Satpute sent us this wet-in-wet landscape from India, where our call for members' news reached her.



Rani Satpute

In March and April, **Bonnie Steinberg** is offering online classes along the theme of "Spring in Composition, Light and Design." A variety of drawing and watercolour techniques will be explored. For further information and to register, contact Bonnie at watercolours@rogers.com. Bonnie's website is <https://societyofcanadianartists.com/user/bonnie-steinberg/>



Bonnie Steinberg, Riverdale Light

Susan Ware promises to have an interesting report for our next Artline, as she will be spending May and June on Fogo Island as an artist in residence, working on a collaboration with her son.

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Jennifer Tran



Doug Geldart



Barbara Eguchi

2024 march artline-editor's note re brush with memory

Editor's Note: I'll bet your heart skipped a few beats when you were reading Doug Geldart's entry in our series entitled: A Brush With Memory. Do you have a painting memory that you'd like to share with TWS members? We'd love to hear from you. Keep your story to about 400 words and include a sample of your painting from the experience. Send your piece to: donohue_patrick@yahoo.ca. Thanks in advance for your contribution!

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